

5
Boaden

CATALOGUE
OF A VERY CHOICE COLLECTION
OF
ENGRAVINGS,

BY
English, Italian, French, & German Masters,

THE PROPERTY OF

AN EMINENT COLLECTOR, *Boaden*

Comprising some of the finest Specimens of the following Engravers :

MARC ANTONIO	BALECHOU	SHARPE
A. DURER	WOOLLETT	MORGHEN
EDELINCK	HOGARTH	LONGHI
NANTEUI	VIVARES	DESNOYERS
WILLE	STRANGE	

All of them Proofs, in the finest State.

*Also, a large Collection of PROOFS of HOUBRAKEN'S
ILLUSTRIOUS HEADS;*

A FEW FINE GALLERIES, PROOFS, &c.;

AND A SMALL COLLECTION OF DRAWINGS;

Which will be Sold by Auction, by

MESSRS. CHRISTIE AND MANSON,

AT THEIR GREAT ROOM,

8, KING STREET, ST. JAMES'S SQUARE,

On MONDAY, MARCH the 11th, 1844,

AND TWO FOLLOWING DAYS,

AT ONE O'CLOCK PRECISELY.

May be viewed on Friday and Saturday preceding, and Catalogues
had at Messrs. CHRISTIE and MANSON'S Offices, 8, King Street,
St. James's Square.

BOOKS
CATALOGUE
OF A VERY CHOICE COLLECTION
OF
ENGLAND
CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lots so in dispute shall be immediately put again and re-sold.
- II. No person to advance less than One Shilling; above Five Pounds, Five Shillings; and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down Five Shillings in the Pound, or more, in part payment, or the whole of the Purchase Money, *if required*; in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. Christie and Manson not considering themselves answerable for the correct description or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no Lot can on any account be removed during the time of Sale; and the Money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above Conditions, the Money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale, shall be made good by the Defaulter at this Sale.

CATALOGUE.

First Day's Sale.

On MONDAY, MARCH the 11th, 1844,

AT ONE O'CLOCK PRECISELY.

FINE PORTRAITS.—PROOFS.

- | | | | | |
|--------|------|--|---|----------|
| £ 44.0 | - 1 | LADY DOVER, after Lawrence, by Cousens; proof before letters | — | Stewart |
| 10.0 | 2 | THE RIGHT HON. GEORGE CANNING, whole-length, after Lawrence, by C. Turner; first proof | — | Walker |
| 5-12-6 | - 3 | THE CALMADY CHILDREN, after Lawrence, by George Doo; first India proof | — | Holloway |
| 1-11-0 | - 4 | SIR WALTER SCOTT, after Lawrence, by Robinson; first India proof | — | Smith |
| 1-1-0 | - 5 | Girl with Flowers (Miss Murray), after Lawrence, by George Doo; first India proof | — | Do |
| 17.0 | - 6 | Miss Peel, after Lawrence, by Cousens; first India proof | — | Walker |
| 15.0 | - 7 | Sir Thomas Lawrence, P. R. A., after his own picture, by Cousens; first proof | — | Graves |
| 9.0 | - 8 | Dr. Butler, bishop of Lichfield, by Cousens; first India proof | — | Teehan |
| 1-0-0 | - 9 | Lord Byron, after Philips, by Lupton; first proof | — | Walker |
| 19.0 | - 10 | Dr. Thomas Chalmers, by Cousens; first proof | — | Graves |

FINE PROOFS, AFTER ENGLISH PAINTERS.

- | | | | | |
|-------|------|---|---|----------|
| 3-3-0 | - 11 | The May Day, after Leslie, by Watt; first proof | — | Helson |
| 2-4-0 | - 12 | Shylock and Jessica, after Newton, by George Doo; first proof | — | Holloway |
| 10.0 | - 13 | Sterne and the Grisette, after Newton, by George Doo; first proof | — | Do |
| 10.0 | - 14 | The Dutch Girl, after Newton, by George Doo; first proof | — | Smith |

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- 1-1-0 -15 The Lady and Dog, after Wyatt, by George Doo; first proof — Lamb
 2-12-0 -16 Trial of Lord W. Russell, after Hayter, by Bromley; first proof ~~White~~
 before any letters, and without the border Graves
 2-2-0 -17 The Wolf and the Lamb, after Mulready, by Robinson; first proof S. Lamb
 19-0 -18 The Pleiades, after Howard, by Taylor; first proof Lamb
 1-10-0 -19 The Flitch of Bacon, after Stothard, by Watt; first India proof — Walker
 1-12-0 -20 The Crucifixion, painted and engraved by Martin; first proof
 1-12-0 -21 Joshua, ditto, ditto — Leggett
 3-0-0 -22 Belshazzar's Feast, ditto, ditto — Shirley
 1-16-0 -23 Destruction of Nineveh, ditto, ditto — Go
 1-9-0 -24 The Deluge, ditto, ditto
 1-2-0 -25 Execution of Charles I. after Fisk; first proof — Walker

FINE PROOFS, from the Pictures of the late Sir DAVID
 WILKIE.

- 3-5-0 -26 READING THE WILL, by Burnet; first proof
 3-11-0 -27 BLINDMAN'S BUFF, by Raimbach; India proof — Lamb
 4-10-0 -28 DISTRAINING FOR RENT, by Raimbach; first proof — Walker
 1-15-0 -29 PARISH BEADLE, by Raimbach; first India proof — Lamb
 4-10-0 -30 READING THE GAZETTE, by Burnet; first India proof — Graves
 2-12-6 -31 Maid of Saragossa, by Consens; first proof — Shirley
 6-17-6 -32 JOHN KNOX PREACHING, by George Doo; first India proof — Holliway
 1-6-0 -33 THE CLUBBIST AND THE NEW COAT, by Raddon; the first proof Graves
 before letters, the second with letters
 2-10-0 -34 DUNCAN GREY, by Engleheart, India proof, with letters — Bagle
 9-0 -35 THE PIPER, by Smith; first proof — Lamb
 7-0-0 -36 Jew's Harp, by Burnet; first proof — Go
 3-5-0 -37 THE CUT FINGER, and ERRAND BOY, both by Raimbach; India proofs, with letters — Walker
 2-4-0 -38 LETTER OF INTRODUCTION, by Raimbach; first India proof — Leggett
 2-12-6 -39 THE ONLY DAUGHTER, by Engleheart; first India proof — Lamb
 17-10-0 -40 RENT DAY, by Raimbach; first proof — Graves
 7-13-0 -41 VILLAGE POLITICIAN, by Raimbach; India proof — Leggett
 4-4-0 -42 BLIND FIDDLER, by Burnet; proof, in the first state — Graves
 3-3-0 -43 THE RECRUIT, by Fox; proof before all letters —
 1-1-0 -44 ALFRED IN THE NEATHERD'S COT; first India proof — Leggett
 1-10-0 -45 THE RAT-CATCHER, by Landseer; proof before all letters

L o d

- 4-12-0-46 PENNY WEDDING, by Smith; first India proof _____ Bayle
 2-10-0-47 The Broken Jar, by Warren; first India proof _____ White
 3-3-0-48 Commemoration of the Battle of Trafalgar, by Burnet; first India proof _____ Sargeant

FINE PROOFS, after EDWIN LANDSEER, R.A.

- 2-0-0-49 THE MANTILLA, by Robinson; first proof _____ Walker
 3-3-0-50 CHILDREN OF THE MARQUIS OF ABERCORN, by Cousens; first proof _____ Lamb
 10-5-0-51 BOLTON ABBEY, by Cousens; first proof _____ Jones
 7-7-0-52 THE HIGHLAND DROVERS, by Watts; first India proof, with the name of Henry Graves only _____ Stewart
 2-12-0-53 RED RIDING HOOD, by Robinson; first India proof _____ Graves
 0-0-0-54 SHEPHERD'S CHIEF MOURNER, AND THE SHEPHERD'S GRAVE, by Gibbon; first India proof _____ Colnaghi
 3-3-0-55 Jack in Office, by Gibbon; first proof _____ Jones
 6-6-0-55* Return from hunting, by Cousins, first proof _____

FINE PROOFS, by WILLIAM SHARPE.

- 10-6-56 Siege and Relief of Gibraltar, after Copley; proof before any letters _____ Sharley
 10-6-57 Sortie of Gibraltar, after Turnbull; proof _____ Go
 2-10-0-58 King Lear, after West; proof _____ Go
 1-5-0-59 The Long Parliament, after West; proof, with letters _____ Go
 1-1-0-60 The Restoration, after West; proof before all letters _____ Evans
 4-0-0-61 The Doctors of the Church, after Guido; proof before all letters _____ Stewart
 2-2-0-62 St. Cecilia, after Domenichino; proof _____ Go
 *10-0-63 Diogenes, after S. Rosa; first proof _____
 *10-0-64 Diogenes, after S. Rosa; proof _____
 3-3-0-65 John Hunter, after Sir Joshua Reynolds; first proof _____
 4-10-0-66 The same; first proof before the words: Middlesex Hospital _____
 1-10-67 Holy Family, after Sir Joshua Reynolds; proof and etching _____
 2-68 Matthew Boulton; unfinished proof: Sir Francis Burdett; first proof _____ Holloway
 11-0-69 Sir Walter Farquhar, after Raeburn; proof _____ Go
 1-3-0-70 Head of our Saviour, after Guido; first proof _____ Lamb
 1-10-0-71 The Three Heads of Charles I., after Vandyck; proof and etching _____

- £ 0 d
- 9..0 -72 Head of Satan, after M. Angelo; proof: Tom Paine; proof
 14..0 -73 John Kemble, after Sir Martin Shee; proof before the border - *Holloway*
 11..0 -74 Professor Porson; first proof and etching *Do*
 2..0-0 -75 Hart Davis, Esq., after Lawrence; first proof and etching *Colnapi*
 ..11..0 -76 Sharpe's own Portrait; in two different proof states *Walker*
 6..0 -77 Judge Hyde; proof and etching *Sherley*
 6..6..0 -78 Sir W. Curtis, after Lawrence; engraver's proof and etching - *Colnapi*
 ..5..0 -79 Bishop of Connecticut; first proof and etching: the portrait of *Stewart*
 Heidigger
 1..0..0 -80 Dr. Burney; first proof: Dr. Raine; first proof *Smith*
 ..13..0 -81 General Kosciowski; first proof and etching: Reynolds of Bristol; *Sherley*
 first proof
 ..0..0 -82 Earl of Arundel; India proof: Prince of Wales; proof before all *Do*
 letters: Zenobia; proof
 13..0 -83 Virgin and Child, after C. Dolce; first proof *Walker*
 10..6 -84 The Three Marys, after Carracci; unfinished: Christ's Agony; *Colnapi*
 first proof and etching

The WORKS of W. HOGARTH, in fine States.

- 2..0-0 -85 His own Portrait, whole-length, seated painting; first state, *Ward*
 Sergeant, painter
 2..2..0 -86 The Harlot's Progress, six plates; first state
 2..12..0 -87 Industrious and Idle Apprentice, in twelve plates; first state *Graves*
 ..10..0 -88 The Four Stages of Cruelty
 ..0..0 -89 The Brewer Churchill; fourth state *Holloway*
 13..0 -90 Beer Street; first state, with the Frenchman: Gin Lane,
 16..0 -91 The Roast Beef of Old England: Southwark Fair *Marston*
 2..12..0 -92 Rake's Progress, eight plates; first state *Smith*
 12..0 -93 Midnight Modern Conversation *Graves*
 2..0-0 -94 The Lottery, with Chilcot's Address; first state *Colnapi*
 2..16..0 -95 Distressed Poet, with Pope thrashing Curl: Enraged Musician: *Tiffin*
 with the White Horse
 9..0 -96 Analyses of Beauty, two plates; first state *Evans*
 2..4..0 -97 Finding of Moses: Paul before Felix: and Una; plates—fine - *Ward*

- 5-10-0-98 The Election Pieces, four plates, in the very first state and finest condition *Colnager*
 2-0-0-99 Strolling Actresses; first state *Evans*
 10-0-0-100 March to Finchley: the Sunday print *Graves*

FINE PROOFS, engraved by W. WOOLLETT.

- 2-2-0-101 His own Portrait; proof *Colnager*
 2-12-0-102 The Portrait of RUBENS, after Vandyck; proof *Smith*
 0-0-0-103 THE NIOBE, after Wilson; proof, unique *White*
 9-5-0-104 THE FISHERY, after Wright of Derby; proof *Grundy*
 13-5-0-105 ROMAN EDIFICES IN RUINS, after Claude; proof *Holloway*
 7-0-0-106 THE CARRACCI LANDSCAPE; proof *Graves*
 4-16-0-107 CICERO at his Villa, after Wilson; proof *Bayle*
 7-7-0-108 SOLITUDE, after Wilson; proof *Colnager*
 3-3-0-109 APPLE GATHERERS, after Smith; proof *White*
 2-10-0-110 MERRY VILLAGERS, after Smith; proof *Lippett*
 2-0-0-111 HAY-MAKERS, after Smith; proof *Graves*
 10-0-0-112 THE WOOD, after G. Poussin; proof *Holloway*
 12-5-0-113 THE HAPPY COTTAGERS AND JOGUND PEASANTS, after Dusart; — *Do*
 proofs *Walker*
 3-5-0-114 JACOB AND LABAN, after Claude; proof *Walker*
 10-10-0-115 FIRST PREMIUM LANDSCAPE, after Smith; proof *Walker*
 2-10-0-116 DIDO AND ENEAS, after Zuccarelli; proof *Bayle*
 12-1-6-117 CELADON AND AMELIA, after Wilson; proof *Russell*
 3-10-0-118 CEYX AND ALCYONE, after Wilson; proof *Holloway*
 5-5-0-119 PHAETON, after Wilson; proof, rather damaged *Graves*
 4-10-0-120 TEMPLE OF APOLLO, after Claude; proof *Lamb*
 5-5-0-121 DEATH OF WOOLF, after West; proof *(Tulaid)* *Do*
 6-15-0-122 BATTLE AT LA HOGUE, after West; proof *Graves*
 0-15-0-123 The Enchanted Castle, after Claude, by Vivares; proof *Walker*
 1-1-0-124 Sea Port in Italy, after Claude, by Vivares; proof *Do*
 2-4-0-125 Embarkation of St. Ursula, after Claude, by Fittler; first proof

FINE PROOFS, by Sir ROBERT STRANGE.

- 2-6-0-126 CHARLES I. IN HIS ROBES, after Vandyck; proof before all letters *Colnager*
 14-15-0-127 CHARLES I. WITH THE DUKE OF HAMILTON, after Vandyck; proof before all letters *Lamb*

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- 6-6-0* -128 HENRIETTA MARIA, after Vandyck; proof before all letters (before the jewels on the table) *Bayle*
13-13-0 -129 ESTHER AND AHASUERUS, after Guercino; first proof *Hollway*
6-16-6 -130 THE HORN BOOK, after Schedone; first proof *Stewart*

FINE PROOFS, after French Painters.

- 6-0-0* -131 THE VINTAGE, with its companion, engraved by Prevot, after Leopold Robert; first proofs before any letters *Walker*
-16-0 -132 CORRINE, after Gerard; first proof *Colnager*
1-0-0 -133 LES TROIS AGES, after Gerard, by R. Morghem; first India proof *Lippett*
3-10-0 -134 THE VINTAGE, after Leopold Robert, engraved by Mercurii; first proof *Hollway*
2-10-0 -135 ST. AMELIE, after P. De la Roche, by Mercurii; first proof
5-0-0 -136 LOUIS XVI. after Caulin, by Bervic, proof
-15-0 -137 PORTRAIT of POUSSIN, by Lignon; first proof *Colnager*
Not sold in this days sale 138 MOSES AT THE WELL, after Poussin, by Anderloni; proof before any letters
9-0-0 -139 THE DESCENT FROM THE CROSS, after Rubens, by Claessens; proof with letters

BOOKS OF PRINTS.

- 32-11-0* -140 GALERIE DE FLORENCE, 4 volumes bound in 2; very fine proof set, with the two extra numbers, half-bound morocco, with patent Bramah lock; one platé is wanting *Colnager*
75-12-0 -141 GALERIE DU PALAIS ROYALE, the largest paper proofs before any letters, in the finest condition, 3 vols., elegantly bound in rus.; a work of great rarity *Do*
25-16-6 -142 FORSTER'S BRITISH GALLERY OF ENGRAVINGS, largest paper, containing etchings, many proofs on India paper before all letters, and all the proofs with the letters, with many plates never published, bound in green mor.; a splendid and rare work *Bohn*
16-16-0 -143 Brockedon's Passes of the Alps, 2 vols., bound in mor., largest paper; proofs before all letters, with the etchings *Bohn*

£ s d

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- 09-5-0-144 MUSEE FRANCAIS, 4 vols., very fine proofs, bound in green - *Caluapi*
mor., with Bramah patent lock; a splendid copy
36-15-0-145 GALERIE IMPERIAL DE VIENNE, 4 vols., half-bound mor., *Do*
large paper; proofs. Vienna, 1821
15-15-0-146 Dibdin's Decameron, large paper, 3 vols., bound in mor., London, *Borne*
1817

PORTFOLIOS.

- 6-12-0-147 A portfolio, with 60 leaves of fine paper, to contain prints of the *Walker*
largest size, half-bound rus., with patent Bramah lock, leather
flaps, &c. *Caluapi*
8-6-0-148 A ditto ditto *Do*
6-10-0-149 A ditto ditto *Do*
2-5-0 150 An ebony portfolio stand

End of First Day's Sale.

Second Day's Sale.

On TUESDAY, MARCH the 12th, 1844,

AT ONE O'CLOCK PRECISELY.

FINE ENGLISH PORTRAITS, engraved by HOU-
BRAKEN; all Proofs, in the best State.

- 17-0 -151 The Engraver's Portrait, engraved by Tanje
1-11-6 -152 Joseph Addison
2-12-6 -153 Mary Queen of Scots
1-0-0 -154 The first Earl of Bedford
1-10-0 -155 The second Earl of Bedford
2-9-0 -156 Oliver Cromwell
1-12-0 -157 Sir H. Vane
1-10-0 -158 George Duke of Buckingham
1-15-0 -159 Henry Earl of Arlington
1-10-0 -160 Thomas Earl of Strafford
1-10-0 -161 Sir Edward Coke
1-11- -162 Lord William Russell
1-4-0 -163 The Earl of Coventry
1-10-0 -164 Henry Howard, Earl of Nottingham
1-11-0 -165 Sir Francis Walsingham
1-12-0 -166 Sir Walter Raleigh
1-6-0 -167 The Earl of Lindsay
1-4-0 -168 The Earl of Morton
1-14-0 -169 Jame Duke of Richmond
1-5-0 -170 The Marquis of Montrose

OLD MASTERS—Various.

- 5-12-0-171 THE GREAT FORTUNE, by Albert Durer; very fine
 22-0-0-172 THE ST. HUBERT, by ditto; ditto
 1-13-0-173 MELANCHOLY, ditto; ditto
 8-0-0-174 ST. JEROME PRAYING IN THE DESERT, ditto; ditto
 2-2-0-175 THE PRODIGAL SON, ditto, ditto
 11-0-6-176 LES GRIMPEURS SUR LE RIVAGE, by Marc Antonio, (Bartsch.,
 Vol. XIV., p. 361); beautiful impression, and a print of the
 greatest rarity
 36-15--177 THE MARTYRDOM OF ST. LAWRENCE, after Baccio Bandinelli, by
 Marc Antonio; very fine
 1-11-6-178 THE PORTRAIT OF NICHOLAS BOILEAU, by Drevet; fine proof
 12-0-0-179 The Marechal Villars; fine: and Mlle. Vogsin; proof by Drevet
 1-8-0-180 M. Marin, Le Fevre d'Ormesson, by Masson: M. de Silva, by
 Schmidt
 1-1-0-181 Cardinal Mazarin, by Nanteuil: and Cardinal Richelieu
 2-3-0-182 Cardinal Bossuet, by Drevet; before the print, very fine
 9-0-0-183 N. Colbert and Loret, by Nanteuil; and Cardinal Fleury, by Drevet
 1-4-0-184 Madame Helyot, by Edelinck; and M. Forrest, by Drevet; proof
 1-13-0-185 Martin Van den Baugart, before the address: and Philippe de
 Champagne, both by Edelinck
 5-0-0-186 MOSES WITH THE TABLE OF THE LAWS, after Philippe de Cham-
 pagne, by Edelinck and Nanteuil; fine proof
 2-0-0-187 The Marechal d'Harcourt, after Mignard, by Masson
 4-4-0-188 Mlle. La Valliere, by Larmessin; and John Dryden, by Edelinck
 10-0-0-189 M. De la Tour, after his own picture, by Schmidt
 2-12-6-190 STE. GENEVIEVE PATRON OF PARIS, after Van Loo, by Balechou;
 fine proof
 3-10-0-191 HENRY IV. LYING IN STATE, by Briot; very rare
 17-0-0-192 Samuel Bernard, by Drevet; first state: and Cardinal Dubois
 192* Le Coucher, after Van Loo, by Porporati; proof
 192** Madame La Villiere as a Magdalen, after Le Brun, by
 Edelinck; proof
 192*** Mignard the painter, by Schmidt; proof

E o d FINE PROOFS, engraved by J. G. WILLE.

- 2-2-0 -193 ABRAHAM AND HAGAR, after Dietricy; first proof *C. Dreyer*
 2-12-6 -194 LA CUISINIERE HOLLANDAISE, after Metzu; proof before all letters *white*
 13-13-0 -195 LES MUSICIENS AMBULANS, after Dietricy, first proof, nearly finished
 3-5-0 -196 LA MAITRESSE D'ECOLE, after Wille; first proof, with the arms
 2-6-0 -197 LE PHILOSOPHE DU TEMPS PASSE; proof before any letters - *C. Dreyer*
 7-7-0 -198 LE PETIT PHYSICIEN, after Metzu; proof before all letters *Th. Dreyer*
 6-6-0 -199 LA LISEUSE, after G. Doo, proof before all letters *C. Dreyer*
 0-8-0 -200 LA GAZETTERE HOLLANDOISE, after Terburg; proof before all letters *W. Dreyer*
 2-2-0 -201 LES BON AMIS, after Ostade; proof, with the arms cut out — *L. Dreyer*
 3-5-0 -202 LES OFFRES RECIPROQUES; proof before all letters, unfinished *Do*
 1-1-0 -203 DEATH OF MARC ANTONY, after P. Battoni; proof before all letters *C. Dreyer*
 11-11-0 -204 CONCERT DE FAMILLE, after Schalken; proof with arms *Th. Dreyer*
 2-16-0 -205 REPOS DE LA VIERGE, after Dietricy; India proof with letters *Smith*
 1-5-0 -206 TANTE DE GERARD DOW; proof before all letters *W. Dreyer*
 1-0-0 -207 LE SOLDAT SUISE; proof before all letters *Do*
 1-0-0 -208 LE MARECHAL DES LOGIS, after ———; proof with letters *Do*
 2-6-0 -209 Five Vignettes: the Crucifixion; rare, &c. *Smith*
 2-4-0 -210 M. De Marigny; proof with arms *white*

FINE PROOFS OF ENGLISH PORTRAITS, by
 HOUBRAKEN.

- 2-2-0 -211 Sir Kenelm Digby _____ *Graves*
 1-1-0 -212 Bishop Waynfleet _____ *Lybbs*
 1-10-0 -213 Thomas Otway _____ *Graves*
 2-2-0 -214 General Lambert _____ *Smith*
 2-2-0 -215 Sir William Temple _____ *Do*
 2-2-0 -216 Queen Anna Boleyn _____ *Edwards*
 2-10-0 -217 Cromwell, Earl of Essex _____ *Bayle*
 1-0-0 -218 The Earl of Somerset _____ *Liffin*
 2-0-0 -219 The Earl of Warwick _____ *Smith*
 2-12-0 -220 Sir Isaac Newton _____ *Graves*
 1-13-0 -221 Ann of Cleves _____ *Evans*

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3-10-0-222	John Milton		<i>Colnapi</i>
2-0-0-223	The Earl of Leicester		<i>Bayly</i>
2-12-6-224	Dr. W. Harvey		<i>Smith</i>
1-10-0-225	John, Duke of Marlborough		<i>Ellis</i>
1-6-0-226	Dr. Fisher, Bishop of Rocheste		<i>Colnapi</i>
2-6-0-227	Lord Somers, and the Earl of Nottingham	2	<i>Smith</i>
2-4-0-228	Dr. Sydenham, and Dr. Clark	2	<i>Graves</i>
2-0-0-229	Henry, Duke of Gloucester ; and Ann, Queen of James I.	2	<i>Tiffin</i>
3-3-0-230	General Ireton, and General Fleetwood	2	<i>Smith</i>
2-4-0-231	Edward Earl of Orford ; and Lord Torrington	2	<i>Ellis</i>
1-16-0-232	Sir William Wyndham, and the Earl of Sunderland	2	<i>Lamb</i>
1-17-6-233	George I., and Prince George of Denmark	2	<i>Ellis</i>
2-0-0-234	The Earl of Peterborough, and John Hampden	2	<i>Smith</i>
2-12-0-235	Henry VIII., and Catherine of Arragon	1	<i>Gr</i>
1-3-0-236	Ben Jonson	2	<i>Tiffin</i>
2-14-0-237	Lord Cawdor, and Lord Rochester	2	<i>Graves</i>
3-3-0-238	The Duchess of Marlborough, and Sir W. Morice	2	<i>Smith</i>
3-7-0-239	The Archbishops Abbot and Tillotson	2	<i>Gr</i>
2-4-6-240	Lord Godolphin, and the Marquis of Halifax	1	<i>Tiffin</i>
1-14-0-241	Sir Robert Walpole	2	<i>Smith</i>
2-13-0-242	Lord Keeper William, and Lord Cottingham	2	<i>Ellis</i>
2-2-0-243	Sir Francis Drake, and Sir Thomas Fairfax		
243*	George Digby, Earl of Bristol		

FINE PROOFS. after Italian Masters.

3-15-0-244	THE CONVERSION OF ST. JEROME, engraved by Tardieu ; proof before all letters ; a presentation from the engraver to M. Lenoir	<i>Colnapi</i>
4-1-0-245	THE PORTRAIT OF LEONARDO DA VINCI, engraved by R. Morghen ; first proof	<i>Lamb</i>
4-0-0-246	LA VIERGE AUX ROCHERS, after L. da Vinci, by Desnoyers ; proof, fine, but rather stained	<i>Gr</i>
2-14-6-247	LA VIERGE AU BAS-RELIEF, after L. da Vinci, by Forster ; first proof	<i>Stewart</i>
12-1-6-248	LAST SUPPER, after L. da Vinci, by R. Morghen ; very fine before the retouch	<i>Graves</i>
5-0-0-249	THE DANCE OF CUPIDS, after Albano, by Rosaspina ; proof before any letters	<i>Colnapi</i>

- 5..10 0 - 250 THE MAGDALEN, after C. Dolce, by Morghen; first proof before letters *C. Dolce*
- 26..5..0 - 251 ST. JOHN, AFTER DOMENICHINO, by Muller; first proof before any letters, before cross lines on eagle's beak *Muller*
- 19..0..6 } - 252 THE WOMAN TAKEN IN ADULTERY, after Titian, by Anderloni; proof before any letters *Chapman*
- 253 The Adoration of the Angels, after Titian, by Gavavaglia; first proof
- 2..10 0 - 254 ASSUMPTION OF THE VIRGIN, after Titian, by Schiavone; India proof, with letters *Schiavone*
- 1..6..0 - 255 THE MAGDALEN SLEEPING, after Correggio, by Anderloni; proof letters
- 16..10 0 - 256 THE MAGDALEN READING, after Correggio, by Longhi; first proof before any letters *Chapman*
- 1..15..0 - 257 ECCE HOMO, after Guido, by Lignon; proof, with artist's name *Lignon*
- 2..0 0 - 258 NOLI ME TANGERE, after Baroccio, by R. Morghen; fine proof *do*
- 9..2..6 - 259 JACOB AND RACHAEL, after Appiani, by Garavaglia; proof before any letters: the second taken from the plate *do*
- 1..0..0 - 260 OUR SAVIOUR ON THE MOUNT, after Correggio, by Cousens; India proof *Group*
- 14..0 - 261 THE PORTRAIT OF GALILEO, by Bettelini; first proof
- 5..7..6 - 262 HERCULES AND DEJANIRA, after Guido, by Bervic; proof *G. Bervic*
- 10..10 0 - 263 VIRGIN AND CHILD, after Titian, by R. Morghen; first proof, with artist's name *Lignon*
- 1..2..0 - 264 ANGELICA AND MEDORA, after Matteemi, by R. Morghen; proof *P. Matteemi*
- 1..16 0 - 265 Clytia, after A. Carracci, by Bartolozzi; India proof *Bartolozzi*

FINE PROOFS, after Pictures by RAFFAELLE.

- 5..6 - 266 PORTRAIT OF RAFFAELLE, engraved by Forster; first proof on India paper (No. 29.) *Chapman*
- 2..5..0 - 267 PORTRAIT OF MARC ANTONIO, engraved by Leissnier; first proof, (No. 4)
- 5..10 0 - 268 THE TRANSFIGURATION, by R. Morghen; proof, but cut close and inlaid *Lignon*
- 5..10 0 - 269 LEO X., with the Cardinal de Medicis, by Lignon; first proof - *Lignon*
- 10..10 0 - 270 THE VIRGIN AND CHILD, called the Madouna del Gran Duc, by R. Morghen; first proof

- £
 5-19 -271 LA VIERGE AUX ANGES, by Richomne, with the engraver's name; India proof; this is the first state of the plate — *Colnagi*
 10-10 -272 LA VIERGE AU LINGE, by Desnoyers; first proof before any letters — *Do*
 2-12-6 -273 LA VIERGE A L'OISEAU, by Martinet; first proof before the address — *Lippett*
 12-12-0 -274 MADONA DI ST. SISTO, by Muller; very fine, before any retouch — *Do*
 1-15-0 -275 MADONA DELLA SEGIOLA, by R. Morghen (the small plate); first proof — *Do*
 23-4-0 -276 LA BELLE JARDINIERE, by Desnoyers; first proof, before any letters — *Colnagi*
 6-10-0 -277 LA VIERGE AU POISSON, by Desnoyers; India proof — *Lippett*
 39-10-0 -278 THE MARRIAGE OF THE VIRGIN, by Longhi; first proof, before any letters — *Colnagi*
 4-4-0 -279 ST. CATHERINE, by Desnoyers; India proof — *Smith*
 3-12-0 -280 LA VIERGE AU BERCEAU, Desnoyers; India proof — *Lippett*
 6-0-0 -281 LA VIERGE DE LA MAISON D'ALBE, by Desnoyers; India proof — *Do*
 4-4-0 -282 LA VISITATION, by Desnoyers; India proof — *Colnagi*
 14-3-6 -283 LA BELLE VIERGE, by Anderloni; proof before all letters — *Lippett*
 6-0-0 -284 LA VIERGE DE LA MAISONS D'ORLEANS, by Forster; first proof — *Do*
 2-2-0 -285 HOLY FAMILY, by Jesi; first India proof — *Walters*
 15-0-0 -286 MADONA DELLA SEGIOLA, by Garavaglia; first proof, before any letters — *Graves*
 32-11-0 -287 THE FRESCOS OF THE VATICAN, in nine plates, engraved by Volpato and Morghen; proofs — *Colnagi*
 6-6-0 -288 ADAM AND EVE, by Richomne, proofs — *Lamb*
 15-10-0 -289 HOLLOWAY'S CARTOONS, at Hampton Court; the seven plates complete; India proofs — *Colnagi*
 1-1-0-0 -290 THE SPASIMO DI SICILIA; India proof, before all letters, excepting the painter's and engraver's name — *Smith*
 3-6-0 -291 LA VIERGE AU LIVRE, by Richomne; first proof

End of Second Day's Sale.

Third Day's Sale.

On **WEDNESDAY, MARCH the 13th, 1844,**

AT ONE O'CLOCK PRECISELY.

**WATER-COLOUR COPIES, from some of the finest
Paintings, of the Old Masters, by WEST.**

- 292 The portrait of M. de Rockox, and his Lady, after Rubens
- 293 The Sybilla Persica, after Guercino
- 294 The Sybilla Cumæa, ditto
- 295 St. Elizabeth, after Rubens
- 296 Adoration of the Magi, ditto
- 297 The Barbarigo Family, after Titian
- 298 St. Gregory, after Rubens
- 299 Tobit and the Angel, and companion, after Rubens
- 300 Silenus, after Vandyck
- 331 St. Martin dividing his cloak, after Van Dyck
- 302 The Assumption, after Tintoretto
- 303 Bacchus and Ariadne, after Jordaens
- 304 The Dead Saviour, after Rubens
- 305 Jupiter and Europa, after Paul Veronese
- 306 Girl in the Water, after Rembrandt
- 307 The Aurora, after Guido
- 308 The Holy Family, after Primaticcio
- 309 Venetian Senator, after Titian
- 310 Communion of St. Jerome, after Rubens
- 311 Venus and Cupid, after Procaccini
- 1-10-0-312 Holy Family, after Van Dyck
- 313 Miraculous Draught of Fishes, after Rubens
- 314 Drunken Silenus, after Vandyck

- 15-0-315 Presentation in the Temple, after Titian
 1-5-0-316 Giorgione and his Mistress, after Giorgione — *Gibbs*
 1-7-0-317 Virgin and Child, after Correggio
 1-6-0-318 Sacking of Rome, after Domenichino
 2-0-0-319 Holy Family, after Sir Joshua Reynolds

FINE WATER-COLOUR DRAWINGS, by
ENGLISH ARTISTS.

- 2-2-0-320 Venus and Cupid, by Cristall; highly finished
 0-0-0-321 Cattle in a Stable, by Sydney Cooper — *Holloway*
 3-10-0-322 Street Scene, Venice..J. Holland — *Wood*
 1-10-0-323 Full-length Portrait of a Monk, sketched in Spain..John Lewis — *Alnapi*
 4-4-0-324 The Portrait of Ali Pacha..Frank Stone — *Holloway*
 6-10-0-325 The Tower of Saragossa..John Lewis — *Holloway*
 4-4-0-326 The Lace Maker, Miss Taylor — *Lamb*
 5-0-0-327 Scene from the Merry Wives of Windsor..Nash
 21-0-0-328 Spanish Peasant going to a bull-fight, sketched in Spain..John
 Lewis
 11-11-0-329 The Fox and Ducks; a most powerful and highly-finished draw- *Houghton*
 ing..John Lewis
 2-10-0-330 Sancho Panza; Descamps
 13-0-0-331 The Young Bull..Frederic Taylor; very spirited — *Rough*
 1-10-0-332 Sketch of a Lady in ancient Costume..Vickers — *Holloway*
 11-0-6-333 Evening Scene, with Cattle..Sydney Cooper — *Tuller*
 1-0-0-334 A Scene from Shakspeare..Wright — *Wood*
 2-6-0-335 The Confessional..Coke Smyth — *Sixon*
 1-3-0-336 Sly and the Hostess..Wright — *Wood*
 2-12-6-337 The Pleasing Thought..Madme. Lescot — *Alnapi*
 7-15-0-338 The Picardor, sketched in Spain..John Lewis — *Holloway*
 10-5-0-339 The English Flora..Chalon, R.A. — *Rough*
 5-5-0-340 Hotspur and his Lady..Nash — *Carter*
 3-3-0-341 King John and Hubert..Nash — *Graves*
 1-0-0-342 Scene from the Tempest..Wright
 2-0-0-343 Sketch of a Female, taken at Tangiers..John Lewis — *McLean*
 7-15-0-344 Evening Scene..De Wint — *Rough*
 10-5-0-345 The Coming Storm..David Cox
 3-7-0-346 Spanish Peasant Girl, sketched in Spain..John Lewis

- 346* A shady scene..Holland after the Temple in the Temple
 2..10-0-347 The Earl of Surrey and Anna Boleyn..Stephanoff
 2..1-0-348 Summer..Stephanoff
 4..0-0-349 Henry VIII. and Cardinal Wolsey..Nash
 3..5-0-350 Othello..Nash
 8..8-0-351 Study of Armour in the Tower..G. Cattermole
 9-0-0-352 Interior of a Cottage..Frederick Taylor
 4-0-0-353 Scene from Undine..Stothard
 1-0-0-354 The Merchant of Venice..Wright
 4-4-0-355 Queen Catherine of Aragon..Frank Stone
 10-10-0-356 Market Place, Nuremberg..J. Prout
 6-0-0-357 Peasant of the Canton of Vaud..David Wilkie
 4-4-0-358 Old Cathedral at Coimbra..J. Holland
 14..3-6-359 Interior of Winchester Cathedral..Nash
 0-10-0-360 Canal Scene, Venice..J. Holland
 2..10-0-361 Philip and Mary..Coke Smyth

Raught
Wood